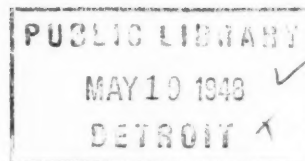


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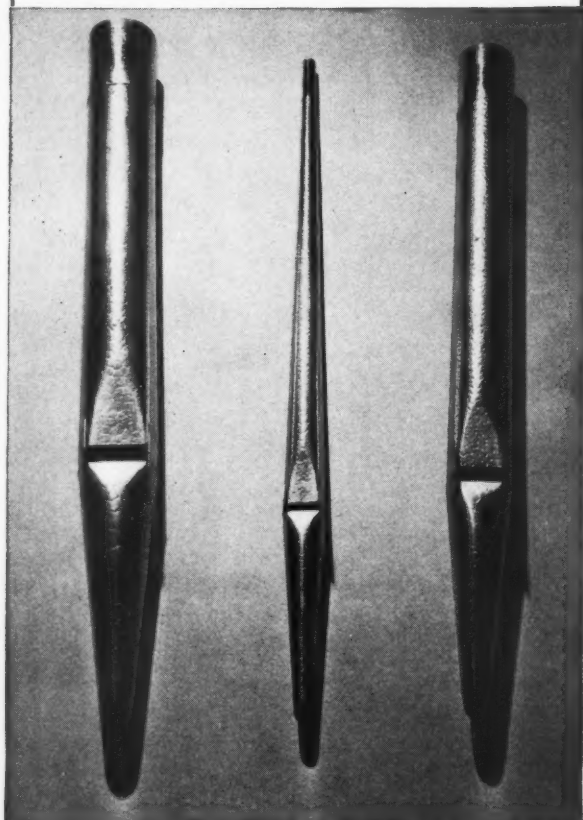


# The American Organist

MAY, 1948

Vol. 31, No. 5 - 25¢ a copy, \$2.00 a year

# Quality



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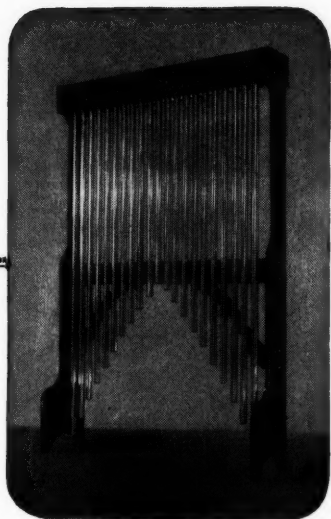
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## REPERTOIRE AND REVIEWS

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### Organ Music

Robert Leech Bedell—Messe Basse

G, 12p, me, Gray \$1.00. Short Religious Suite is the subtitle and it makes ideal service music. Entree is particularly appealing, quiet music of harmonic and melodic character, with dissonances resolving without too great delay; this movement is good enough for recital use. Introit is straight service music, none too interesting. Offertoire is more simple and melodious, but interesting enough for audiences as well as congregations. Communion is harmonic, quiet, pleasant music to serve its purpose well. Sortie follows the old pattern of a running figure for the right hand, sustaining lefthand part, and theme in the pedal; and since it's not necessary to be original in order to be good, this is good music. The whole suite is good for service use; parts can be satisfactorily used in recital. Dr. Bedell's music generally has something intelligible and interesting to say; he knows what he's doing.

Felix Borowski—Suite for Grand Organ

24p, me, J. Fischer & Bro. \$2.25. Edited by Dr. T. Tertius Noble. Prelude begins ff with music to fit its title and carries on through six pages. Second movement is called merely Mouvement and it's marked Allegro Comodo; most of it is on the quiet side, though it rises to an ff climax; rhythm is 6-8. Meditation-Elegie is the most original of the four movements and offers a real artist ample opportunities to do something good with it. Marche Solennelle closes the Suite in grand style, though with an attractive quiet second theme. Here we have a set of four church pieces that would be excellent for any festival occasion.

Dr. Eric DeLamarter—Four Pieces

Prelude—At the Elevation—Tune for Oboe—Whimsey 18p, e-d, Witmark \$1.75. Prelude is more atmospheric than musical, since its purpose is not to be something of itself

but merely prepare the mood for something else; not particularly difficult; fancy free, running all the way from ppp to fff. Elevation, in B, is also background music rather than music for its own sake; while using chromatics and dissonances freely, it none the less is colorful and understandable, partly because of its registration—Celestes, Vox, Quintadena, etc. Tune for Oboe is also somewhat involved but could be made appealing because of its color and daintiness. Whimsey is difficult and not for organists devoid of imagination, but adequately presented on a recital program it might score quite a favorable impression.

Harvey B. Gaul—Moravian Evening Hymn

7p, me, Gray 75c. Based on a 17th-century hymntune. Here Dr. Gaul takes an appealing tune and wavers between passages of simple beauty and frilly ornaments, the latter giving the organist his only difficulties. Avoid the bulk of heavy registration, take lovely colors instead, give it all the freedom your heart dictates, and you should have something good enough for recital. This looks like one of Dr. Gaul's best.

H. Alexander Matthews—Crepuscule

G. 4, me, Elkan-Vogel 70c. Reverie for Organ, it says, and it certainly is a lovely one for anyone who likes rich harmonies, genuine melodies, and enough rhythm to hold things together. Some measures look as though the purpose was to throw in all the sharps & flats around the place, but the effect is all pure musical beauty. Just as good for recital as for service. Composer begins with Swell strings and then adds a Clarinet solo passage; but he's a free man, not a slave to any of the elements of music. He bosses his themes, they don't boss him. The more imagination & freedom you have, the greater will be your hearers' pleasure.

Joseph J. McGrath—Festal Marches

6p, me, J. Fischer & Bro. \$1.00. Two of them, Processional and Recessional. We of the organ profession can see the folly of innumerable sermons on useless theologies, but we perpetrate the same crimes in much of the meaningless music

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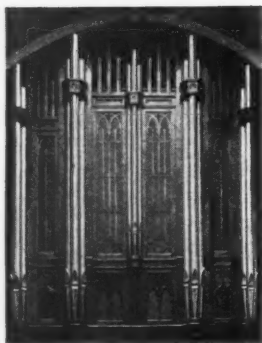
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Alec Rowely—Pavan

Em, 6p, me, Gray 75c. Put another title on it and it's a good piece of service music; we can't see it as a Pavan or any other kind of dance. It's mentioned here for the sake of those services when an organist may want to use an all-Rowely program; for that purpose it's good.

Robert Schumann—Six Fugues on Bach

30p, me, Marks \$1.00. With the stipulation that fugues need not necessarily be loud and fast, here's a grand collection of organ music that should be classed along with Brahms' famous choral preludes, though a different type of music entirely. The point is that they are solidly musical, have great variety of mood, were written by one of the world's great composers, are not difficult either to play or to appreciate, and are an economical buy. Schumann had enough music in his heart to know what to do about the fugue form, and if those monotonous registration suggestions result from his own lack of imagination or any other source, ignore them and treat these pieces as music, and you'll have something to delight in. Possibly such unimaginative registration comes from the stupid monotony of the organs of Schumann's day; anyway we Americans have something infinitely better now. Let's use it.

Bruce Steane—16 Short Compositions

39p. me. Schmidt \$1.25. Practical pieces for the village church-organist, originally published in 1909, 1910, and 1911, and here available more economically in one volume.

### Organ Transcriptions

\*Bizet-ar.Ingle—l'Arlesienne: Carillon

E, 9p, me, Gray 75c. Everybody will recognize, and there-

fore likely enjoy, this transcription; but watch it, it's for recital, not church services, though for the community-house type of meeting it will be ideal.

\*Franck-ar.Blake—Elevation

Ef, 4p, e, J. Fischer & Bro. 60c. But this one is primarily for service, not recital, and beautiful church music it is. Franck had a heart in him but he was also a great scholar; it is hardly short of a miracle that his music was so genuine in spite of the scholasticism that surrounded his every waking hour. For a church recital during the Lenten season it would be ideal. Anyone can play it. Give it rich colorings and let it sing itself into the heart of every hearer.

\*Percy Grainger-ar.Ross—Colonial Song

E, 4p, me, Galaxy \$1.00. Here, the score says, Grainger was thinking of his native Australia & Australians. A lovely warm melody over warm rich harmonies, the kind of music that makes a direct appeal to every heart. Maybe you could use it on Mother's Day, or on some memorial occasion when thoughts of beauty and appreciation predominate. No one will ever object to hearing music such as this, over and over again.

\*Handel-ar.Edmundson—Occasional Oratorio: Overture D, 15p, me, Gray \$1.25. The only reason organists still play the sprightly simplicities of Mr. Handel is because they feel it does not detract from their dignity; but let any modern American write such genuinely musical things, and oof, out she goes. Throw your dignity out the window and just be happy again when you play this.

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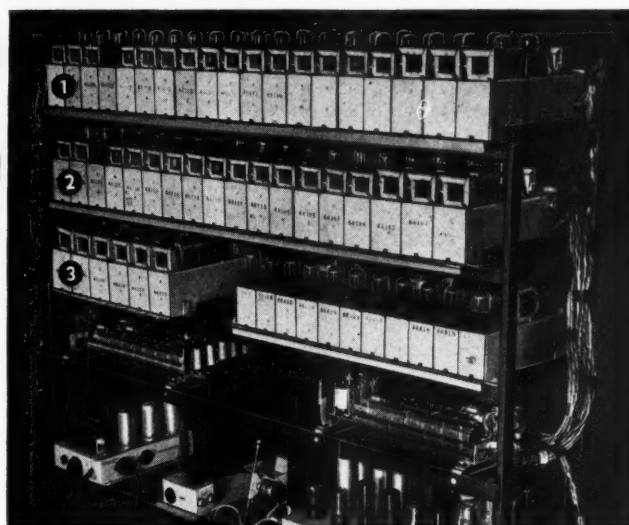
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7x10, 267 pages, illustrated, cloth-bound, Weekes of London, obtainable in America through James C. Andrews (see advertising pages) at \$6.85 postpaid in U.S.A. only; readers elsewhere write Mr. Andrews for price outside the states. It's "a theoretical and practical treatise on the tone and mechanism" of the organ. Its illustrations for the most part, and there are many of them, are drawings made to clarify the subject, and they do it beautifully. The text is evidently not written to instruct organbuilders how to do their work but to tell organists how it's likely to be done, and to help amateurs who want to build their own organs. Page 6 gives six things to do "to promote dull tone" and four to do "to promote keen tone." Page 11 gives the business ends of thirteen wood pipes with adequate description. Then metal pipes, and reeds with their shallots, compensators, flares, umbrellas, cowl, and all that. Know what a Diaphone is? Page 24 shows it even if some of our best Americans would die of shock if someone asked them to put one in an organ today. Pipe discussion ends on page 76, then the Pedal Organ, Octaves and Mutations, Orchestral and Imitative Tones, and Tonal Architecture, much of it opinion, advice, etc. Voicing and Finishing take 20 pages, Tuning 6. Electrotone gets four pages. Consoles and Mechanism get 49 pages with a great wealth of delightfully clear drawings covering all details of action. Finally Soundboards and Chests, and the Wind Supply, with ample drawings. And then an appendix and index of some 30 pages. Here, we think, is a book every student of the organ will delight to study. When it first arrived T.A.O. took steps with Mr. Andrews and the publishers so that our readers should be able to secure copies; actually we think Mr. Andrews' price is too low to cover all his costs, including customs and postage two ways, but that's his headache. The Rev. Mr. Bonavia-Hunt has made a real contribution to organbuilding literature.—T.S.B.

## Some Music Reviews

By ROLAND DIGGLE, Mus.Doc.  
Who says just what he thinks, which is quite likely to be highly individualistic and equally emphatic, though always wholesome and helpful.

Vernon Butcher—Introduction & Fugue Ef 7p, md, Oxford-Fischer. A 20-bar introduction leads into a spirited fugue, three pages of which are for manuals alone. It is well done and leads to a fine climax. A good postlude and first-rate teaching piece.

Edward C. Bairstow—Three Short Preludes 10p, mc, these pieces by the late organist of York Cathedral will prove practical in many ways; they are well done and churchly. No. 3 on "Veni Emmanuel" is my favorite. They may be used as a suite very effectively.

Robin Milford—Easter Meditations 5 & 6 12p, and 7p, Oxford-Fischer. These are much along the lines of the other four I have already mentioned in these reviews. While phrases from hymntunes are introduced, I do not believe they are known to American congregations, and hence it is rather difficult to make them fit as Easter music; rather I would call them Meditations and let it go at that, for any season of the year. No. 5, one of the best, comes off well on a large instrument; the writing in parts strikes me as being quite like Maleingreau to whom it is inscribed. No. 6 is easier and more pastoral in style; it builds to a good climax where we again have a bit of "Veni Emmanuel." It ends softly and will make a nice prelude; I believe you will like it.

Felix Borowski—Suite for Grand Organ 24p, md, J. Fischer & Bro. \$2.25. Here is a must for every organist, one of the best suites ever published. This new edition with a greatly improved second movement and first-rate editing by Dr. Noble is a joy and I do most urgently beg you to get a copy and use it. Here is lovely music that cannot fail to give pleasure to the average listener. Unless you

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are one of those strange people who enjoy only pre-Bach and modern ugly music, you will enjoy playing all four movements of this fine suite. If you do not have this work in your library, for the love of Mike get it right away.

Cesar Franck—Three Chorales.

44p, d, J. Fischer & Bro. \$2.50. Organists everywhere will appreciate this very excellent edition of these three masterpieces. The last thing Mr. Bonnet worked on was the preparation of this edition and the work speaks for his care and devotion. He gives a fine scheme for registration on a modern organ and has redistributed the parts that proved awkward for playing. Without doubt this edition is the last word and you cannot afford to be without it.

Cesar Franck—Elevation

4p, me, J. Fischer & Bro. 60c. A lovely service prelude arranged by George Blake; real Franck music, easy to play and a joy to listen to. Get it.

Dom Paul Benoit—Liturgical Suite for Easter

17p, md, J. Fischer & Bro. 75c, \$1.00, 75c, the three pieces published separately, based on liturgical themes associated with the Easter season; but for the average organist it is better to forget all about these themes and play the pieces for the joy that is in them. Anyway that is what I am doing and I shall jolly well play them whenever the spirit moves me, at Easter and Christmas and most likely on the Eve of St. Widgeons. Cantilene is a delightful number in F-sharp that will scare some of you, I expect, but it is not difficult and its pastoral character should make it an ideal prelude. Sortie is a 6-8 allegro, contrapuntal, with an easy pedal part; it builds to a flying coat-tail sort of ending and is most effective. Entree Pontificale opens quietly, builds to a stunning close; only four pages but darn good music. I believe you will enjoy using this suite at any festival occasion and on a recital program. The Composer has a style of his own and the music seems to breathe the peace of a monastery. There is something of Franck about it. I am sure the listener will be

brought a little nearer to God when hearing this man's music.

William A. Goldsworthy—Festival Prelude

13p, me, J. Fischer & Bro. \$1.50. In this jolly prelude for organ & piano, on the tune "Vigiles et Sancti," we plunge from the quiet of a monastery into the hurry & bustle of New York. The Composer has done a first-rate job with quite simple means, and the work is bound to become popular wherever an organ and piano get together.

Max Reger—Four Preludes & Fugues

31p, d, Edition Musicus \$1.50. Very difficult numbers in the Composer's austere style but well worth working on. This is Op. 85; the second and fourth in the set are among his best in this form. It is surprising that with music like this available, we do not hear it played instead of the everlasting choral preludes. I admit that Reger is difficult, but surely the second in this set would make a splendid recital piece; with only nine pages, it is not long enough to bore the listener like so many pieces in this form do.

Karg-Elert—Sonatina No. 3, A-minor

16p, me, Edition Musicus \$1.50, an early work written for harmonium. It has been edited by Robert L. Bedell and makes an interesting number that is most effective on a small instrument. First movement is Ciaconna con Variazioni, eight pages; second is a charming Interludium, four pages; last is a four-page Fughetta in 6-8 rhythm.

Charles Dekoster—Pastorale & Grand Chorus

9p, me, Edition Musicus 90c. A rather nice Andante, two pages, leads to a brilliant Allegro in G, straightforward writing that is organistic and effective.

Josef Rheinberger—Three Meditations

17p, me, Edition Musicus \$1.00, Prelude, Air, Passacaglia, three pieces that should be practical to both organists and students. This is easy Rheinberger and the music is melodious and suitable for services and teaching. It is interesting to note how much of Rheinberger is used in England and how very little in America.

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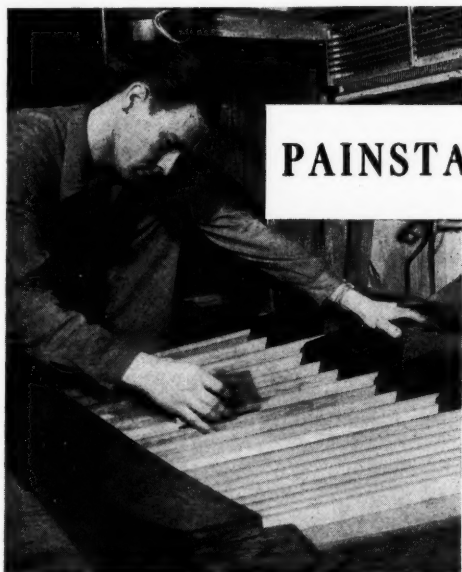
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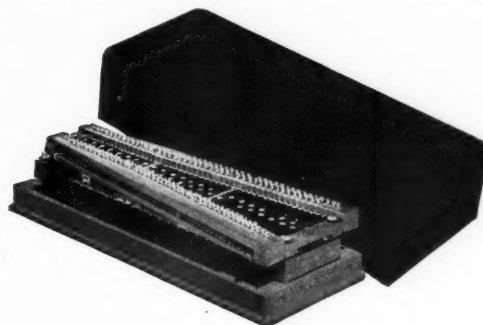
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ORGAN

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With preface on the Composer's Life, the Technique and Interpretation of his Organ Works and a study of the Instrument for which they were composed.

by  
**JOSEPH BONNET**

Late Organist of St. Eustache, Paris  
and President of the Institut Gregorien  
Professor of the "Classe Supérieure d'Orgue" at the  
César Franck Conservatory (Paris)

**J. Fischer & Bro. 119 West 40th St. New York 18, N. Y.**



# THE AMERICAN ORGANIST

T. SCOTT BUHRMAN

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## EXPLANATION OF ALL T.A.O. ABBREVIATIONS

### • MUSIC REVIEWS

Before Composer:

\*—Arrangement.

A—Anthem (for church).

C—Chorus (secular).

O—Oratorio-cantata-opera form

M—Men's voices.

W—Women's voices.

J—Junior choir.

3—Three-part, etc.

4—Partly 4-part plus, etc.

Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—Ascension.

N—New Year.

C—Christmas.

P—Palm Sunday.

E—Easter.

S—Special.

G—Good Friday.

T—Thanksgiving.

L—Lent.

After Title:

c. q. cg. qc.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s. a. t. b. h. j. m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated.)

o. u.—Organ accompaniment, or unaccompanied.

e. d. m. v.—Easy, difficult, moderately, vary.

3p.—3 pages, etc.

3p.—3-part writing, etc.

A♭. Bm. Cs.—A-flat, B-minor, C-sharp.

### • INDEX OF ORGANS

a—Article.

b—Building photo.

c—Console photo.

d—Digest of detail of stoplist.

h—History of old organ.

m—Mechanism, pipework, or detail photo.

p—Photo of case or auditorium.

s—Stoplist.

### • INDEX OF PERSONALS

a—Article.

m—Marriage.

b—Biography.

n—Nativity.

c—Critique.

o—Obituary.

h—Honors.

p—Position change.

r—Review or detail of composition.

s—Special series of programs.

t—Tour of recitalist.

\*Photograph.

### • PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: \*Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: \*Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

\*\*Evening service or musicale.

...Obvious Abbreviations:

a—Alto solo. q—Quartet.

b—Bass solo. r—Response.

c—Chorus. s—Soprano.

d—Duet. i—Tenor.

h—Harp. u—Unaccompanied.

j—Junior choir. v—Violin.

m—Men's voices. w—Women's

off—Offertoire. voices.

o—Organ. 3p—3 pages, etc.

p—Piano. 3p—3-part, etc.

Hyphenating denotes duets, etc.

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MAY 1948

No. 5

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TRINITY CHURCH, NEWTON CENTRE, MASS.  
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of Trinity Church, Newton Centre, who also directs the Canterbury Choir  
of 100 college students singing in special festivals in Trinity  
Church, Boston, with a program of Negro spirituals  
scheduled as the next event for June 6.

# THE AMERICAN ORGANIST

May 1948

## Mixtures--Article 5

By the Hon. EMERSON RICHARDS

*Who has proved himself one of the world's greatest organ architects*

PERHAPS the most advanced organ in the United States, for its time (1930) in the matter of mixtures, was the Atlantic City Auditorium organ. This organ has a total of 27 mixtures with an aggregate of 135 ranks, 9344 pipes. This does not include mutation stops.

These mixtures were designed on a lavish scale to meet the conditions of this huge auditorium and the high-pressure flue choruses employed to cope with these conditions. The huge Diapason chorus on the Great was augmented by no less than eight mixtures. Typical of these is the Grand Cornet on 20" wind—10 2/3, 8, 5 1/3, 4, 3 1/5, 2 2/3, 2 2/7, 2, 1 3/5, 1 1/3, 1. Next was the five-rank Sesquialtera on 20" wind. Here are six of the mixtures:

*Great Sesquialtera—five-rank, 20" wind*

1-18: 10-15-17-19-22  
19-37: 8-10-15-17-19  
38-54: 5- 8-10-15-17  
55-61: 1- 5- 8-10-15

*Great Fourniture—six-rank, 15" wind*

1-12: 17-22-26-29-33  
13-24: 15-17-22-26-29  
25-36: 12-15-17-22-26  
37-48: 10-12-15-17-22-26  
49-61: 5-10-12-15-17-22

*Great Mixture, Schulze type—five-rank, 4" wind*

15-19-22-26-26  
8-12-15-19-22  
1- 5- 8-12-15

*Swell Fourniture—five-rank*

1-16: 12-15-19-22-26  
17-36: 8-12-15-19-22  
37-52: 5- 8-12-15-19  
53-61: 1- 5- 8-12-15

*Swell Plein-Jeu—seven-rank*

1-12: 15-19-22-26-29-33-36  
13-24: 12-15-19-22-26-29-33  
25-36: 8-12-15-19-22-26-29  
37-48: 5- 8-12-15-19-22-26  
49-61: 1- 5- 8-12-15-19-22

*Swell Cymbal—eight-rank*

1-49: 12-15-17-19-21-22-23-26  
50-61: 5-10-12-15-17-19-21-22

Both the Great and Swell mixtures produce a stunning effect, and, as designed, are far in advance of their time. Now, with nearly twenty years of additional experience and research, I would not design these mixtures in the same way. I should be inclined to drop the flat-21s and the 23s and be more sparing of the tierces except in the Cornets, and also

*This series was prepared by urgent T.A.O. request and is here offered as the final chapters of the discussions started some years ago by other interested readers and concluded to their satisfaction at that time. Senator Richards provides T.A.O.'s official statements as its closing contribution to the discussions.*

break some of the mixtures more frequently.

From what I have said and illustrated in this discussion, it is apparent that mixture nomenclature is too inexact and unsettled to admit of such sharp distinctions as to inform a stranger just what to expect when he draws a mixture. Nor is it possible to engrave sufficient information on the limited space of the stop, to be of any real assistance to the organist. He must continue to rely on broad classifications, with the hope that future usage will fix more accurately the tonal character of the name.

In writing specifications or stoplists, we can supply a general mixture description and thus give a more accurate picture of the tone quality of the mixture. But just as we may expect to find wide variations in Diapasons, Gambas, Cornopeans, and Trumpets, as well as in all other organ voices, so we must be prepared to find wide variations in mixtures of the same name.

The organist who rushes to a strange instrument with intent to commit a recital, deserves his fate. A mixture is no more likely to seal his misfortune than any other voice in the organ.

Among the causes that have militated against the resurgence of mixtures in modern organs is not so much the failure to understand the value of the mixture as the twin barriers of cost and construction ignorance. Mixtures are more expensive than 8' voices and often are as costly as a 16' or even a 32'. A high-pressure reed costs less and makes more noise, even if it will not play the music.

Construction ignorance and the loss of the technical know-how to produce a thoroughly musical mixture instead of the raucous, screaming, nerve-racking things that have been served up by some builders as mixtures, are at the bottom of the disappearance of the mixture from the romantic organ. Then too, the mixture is sometimes blamed for the sins of raspy 4's and 2's with accompanying super-couplers that put an edge on the treble of the flue ensemble that outrages any refined ear. It is also a fact that some men who have influenced the art did not possess the keenest aural perception. Men with faulty hearing could not be expected to realize that the trebles of their organs were offensively acute, because they never heard them.

On the other side of the musical ledger, there is the great gain in clarity, flexibility, color, dynamic intensity, and texture that the mixture adds to the otherwise static flue chorus.

I have reiterated, possibly to the point of boredom, the fact so often ignored in these paper discussions, that the organ is a musical instrument. It is not an end unto itself; its sole function is to recreate music. Music composed for this instrument or which may be reasonably adapted to it. Whatever serves to advance this objective is a useful adjunct to an organ.

Among the musicians who have had an opportunity to critically study and listen to the organ of the day that has been equipped with properly voiced mixtures, there is an almost unanimous opinion that the introduction of mixtures does vastly enhance the utility of the instrument and does improve its ability to play organ music.

The modern musician thus agrees with his classic predecessor, and this unanimity of opinion should fix the position of the mixture as an integral part of the tonal plan of an organ.

Perhaps at this point a word of caution might be appropriate. Organists must learn how to use mixtures. There is a time & place for them just as for any other organ voice. Complaints are heard that mixtures sometimes obscure the polyphonic line rather than clarify it. This can be true when certain types of mixtures are employed. If the mixture contains a combination of a tierce, septieme, ninth, or their octaves, and the usual quints and octaves, there will be set up grave resultants that will blur the polyphony just as there would be in the case of 16' couplers or 32' voices.

It is a rule in French organplaying never to use anything but fifth-sounding mixtures in performing contrapuntal music. This insures the required clarity in the various melodic lines.

Therefore organists should exercise restraint and caution in using these special mixtures which, while they may have great value for certain purposes, are not suited for all kinds of music.

Such mixtures are for obvious reasons rarely found in moderate-sized instruments but they may be present in large or important organs; and since these organs are more often heard in recitals, the misuse of such mixtures may spread the erroneous impression that all mixtures are guilty. Again we repeat that such mixtures had best be omitted from the average organ.

All mixtures should be employed with taste and discretion. The continuous use of mixtures does not prove that the organist is a highbrow. It must be remembered that the mixture is the most vivid of the organ voices, and while its use in registration is almost endless, there is a limit beyond which a sensitive musician will not go.

The mixture is now a fact to be reckoned with. Those who seem to lack any convictions of their own, have suggested that the mixture pendulum is swinging to its zenith on the left and that there will be a recession to some undefined mean that will lead backwards to the romantic organ. With this viewpoint I disagree. In the period immediately preceding the twentieth century, American builders such as Roosevelt, Johnson, and Hook-Hastings, supplied their organs with adequate mixtures. It was only when the Hope-Jones hallucination overcame our wits that the mixture was banished. We quickly recovered from the most obvious of the Hope-Jones heresies. With unification gone, we had first to deal with the fat flutes, keen strings, and high-pressure reeds that were the glory of the romantic organ. Now that we have done with these vulgarities, it is seasonable for us to return to the fundamentally sound plan of tonal design that distinguishes the organ from all other music instruments.

In doing this we only return to the solid traditions of the American organ of the nineteenth century, which was more in accord with the earlier English, French, and German practise. If the pendulum is swinging, it is dropping away from the radical left of the Hope-Jones romantic era, to the more realistic mean between these excesses and the con-



PEDAL 3r MIXTURE IN LONDON, CANADA  
Built by G. Donald Harrison, owned by Gordon Jeffery, photo by Ernest White.  
Gemshorn Twelfth in front, 2' Principal next, 4' Quintaton in back;  
a color mixture, light and clear, sounds like a bright cello  
tone, 2" wind; "Principal pipes would be too heavy."

servatism of the baroque organ.

In this artistic revival of organbuilding has been born the American-classic organ. One has only to look at the new stoplists to realize that this change is not confined to just one or two builders. All the better organbuilders are emphasizing chorus build-up—which means mixtures. They are strong for more complete divisions, particularly in the Pedal—again mixtures. There are fewer fancy reeds and other unessential banalities, and more reliance on honest design in these new organs. Of course there are lapses from the returning faith; but they are becoming progressively fewer and are not often committed by topflight builders.

Perhaps we do not yet realize it, but the late war dealt an almost mortal blow to the art of organbuilding. The total suspension of new building for nearly four years left us with few surviving builders—and many of their skilled workmen were scattered among the war industries. The key men who are left, have the job of training new personnel before there can be much expansion of the industry. Consequently we are making a new start with little of the inhibitions of the earlier decades of the twentieth century to hold us back or divert us from realizing a new artistic level, higher and more satisfying than anything we have achieved in the past. The organ has a great future if we are but bold enough to guide its renaissance along the same fundamentally sound lines that have otherwise made us the moral and artistic leaders of the organ world of today.

FINIS



## Repertoire of E. Power Biggs

*First five years of nation-wide broadcasting*

This pace-setting record began when the clarified-ensemble idea had made sufficient headway in America to induce G. Donald Harrison to try an almost new type of specification. It was not merely a change in stoplist but an equally drastic change in voicing-ideals.

Mr. Harrison was not troubled by purchasing-committees or organist-consultants; he built and voiced the way he thought both should be done. And fortunately he found the Harvard University authorities ready to give the new organ a beautiful setting in Harvard's Germanic Museum.

April 13, 1937, the instrument was first heard in recital, by E. Power Biggs. It had & has two manuals, 23 voices, 30 ranks, 25 stops, 1581 pipes; the two stops are an 8' 'Trumpet' extended from the Pedal Posaune and a 4' Krummhorn from the Positiv, both in the Pedal division. There is no enclosure, as the photos show, and there is no Tremulant. There are four couplers, eight combons, one register-crescendo.

Sept. 20, 1942, Mr. Biggs began his regular broadcasts on Sundays at 9:15 a.m. over C.B.S. That first year heard only organ music, but in the summer of 1943 the program-plan changed to contain organ in ensemble along with organ in solo. Following is the complete five-year repertoire, catalogued to show the instruments used.

Some of the selections, such as by Sowerby, were written and properly scored on three staves for organ and orchestra; others, such as the Mozart, were scored on two staves without a staff for the Pedal Organ. If a composition was used twice or oftener, it is indicated by (2) etc.

In addition to a chain of stations covering North America, the programs have been heard literally around the world, as occasional letters testify. The intent is classic; the Museum would hardly be the place for anything else. It exists for entertainment only in the sense that educational projects carry entertainment values for people of higher educational standing.

This repertoire speaks for itself. Our thanks to Mr. Biggs for supplying the detailed information, re-catalogued in this present form by T.A.O. for obvious reasons.

### *That First Recital*

Vivaldi's Concerto AM  
Bach, Fantasia & Fugue Gm  
Daquin, Noel Variations  
Bach, Christ Lay in Bonds  
All Men Must Die  
In Dulci Jubilo  
Handel's Concerto 10

Bach, Passacaglia

Complete-Bach was played during the 1945-6 season, and Bach's Art of Fugue was recorded here, under Mr. Biggs' fingers in his own arrangement, by Victor.

### AMERICAN COMPOSERS

#### *Organ*

H.H.A. Beach, Prelude Fair Hills  
Billings, Chester  
Bingham, Truro  
Bird, Sonata  
Copland, Episode  
R. Donovan, Christian Union Prelude  
Farnam, Toccata (2)  
Roy Harris, Chorale & Toccata (2)  
F. Jacobi, Two Choralpreludes (3)  
Maekelberghe, Fantasia  
Noble, Aberystwyth Prelude  
Int. & Passacaglia (2)  
St. James Prelude  
R. Noehren, Sonata (3)  
J.K. Paine, Variations  
Piston, Prelude on Bach  
A. Schreiner, Choralprelude  
W. Selby, Fugue  
Lesson for Organ  
Sowerby, Fantasy for Flutes  
Sonatina  
'Symphony' (Sonata) (2)  
A. Templeton, Choralprelude  
V. Thompson, Fanfare  
Pastorale  
Three Choralpreludes  
*Organ and Orchestra*  
Sowerby, Classic Concerto (2)  
Concerto C: Mvt. 2  
*Organ and Strings*  
F.R. Brown, Concerto  
E.B. Kohns, Passacaglia (2)  
E. Kornsand, Concerto  
D. Pinkham, Concerto  
Piston, Prelude & Allegro (2)  
*Organ-Strings-Harp*  
Hanson, Concerto  
*Organ-Violin-Viola*  
Piston, Partita (3)  
*Organ and Viola*  
E. Kornsand, Romanza  
Sowerby, Poem (2)  
*Organ-Flute-Horn-Viola*  
N. Rorem, Prelude & Adagio  
*Organ and Horn*  
Haines, Soliloquy  
W. Parksgrant, Poem  
G. Read, De Profundis  
*Organ and Brass*  
C. Effinger, Concertino  
*Organ and Oboe*  
E.S. Coolidge, Sonata

### EUROPEAN—MODERN

#### *Organ*

J. Alain, Dances to Agni Vesishta  
Hanging Gardens  
Litanies  
R. Arnell, Sonatas 1, 2  
Boulanger, Canon  
B. Britten, Prelude & Fugue  
Dupre, Canzona  
Cortege and Litanies  
Noel with Variations  
Prelude & Fugue

Two Antiphons

Two Choralpreludes  
Hindemith, Sonatas, 1, 2, 3  
G. Holst, Chaconne  
Honegger, Fugue  
D. Milhaud, Pastorale  
Flor Peeters, Fantasia  
E. Smythe, Two Choralpreludes  
Strauss, Processional Entry  
B. Wagenaar, Eclogue  
R.V. Williams, Hyfrydol Prelude  
Prelude Cm  
Rhosymedre Prelude

### ORGAN IN ENSEMBLE

#### *Orchestra*

Hindemith, Concerto  
F. Poulenc, Concerto  
*Ancient Instruments*  
Couperin, Sultane Suite  
Daquin, Six Noels with Variations  
Purcell, Fantasy on One Note  
Telemann, Gay Suite

#### *String Quartet*

Soler, Six Quintets  
*Two Violins and Cello*  
Corelli, Sonatas D, F, G  
Handel, Sonata G  
Mozart, Seventeen Sonatas  
Pergolesi, Trio Sonata

#### *Violin and Cello*

Rheinberger, Suite  
*Violin*  
Rheinberger, Suite

#### *Cello*

Davies, Prelude  
Galliard, Sonata  
Rheinberger, Pastorale  
*Violin-Viola-Flute*  
Telemann, Sonata G  
*Violin-Cello-Flute*  
Bach's Musical Offering  
*Viola-Cello-Flute-Oboe*  
Mozart, Adagio & Rondo  
*Violin and Oboe*  
Bach, Concerto  
Handel, Sonata Bf  
*Violin and Flute*  
Bach, Sonata G  
*Cello and Flute*  
Lotti, Trio Sonata  
*Cello and Two Flutes*  
Handel, Sonata Ef  
*Cello and Oboe*  
Buxtehude, Trio Sonata  
*Cello and Two Oboes*  
Handel, Trio Sonata D  
*Viola da Gamba*  
Tartini, Sonata  
*Viola da Gamba and Oboe*  
Le Clair, Trio Sonata

#### *Oboe*

Bach, Two Sinfonias  
Frescobaldi, Ricercare  
Gimaraosa, Concerto  
Handel, Sonata Gm  
Homilius, Choralprelude  
Stradella, Cantata Sinfonia  
Telemann, Sonata  
*Oboe and Flute*  
Handel, Trio Sonata Bf  
Loeillet, Sonata  
Stolzel, Sonata

*Flute*

Bach, Sonatas E, Ef  
 Da Vinci, Sonata  
 Frederick Gt., Sonatas A, Bm  
 Handel, Sonata 5  
 Henry 8, Two Songs  
 Krebs, Sonata  
 Marcello, Sonata  
 Purcell, Sonata  
 Stanley, Sonata

*Brass*

Gabrieli, Canzona  
 Purcell, Ceremonial Music

*Trumpet*

Albrici, Festival Sonata  
 Dunstable, Ode to St. Crispian  
 Fisher, Ein Feste Burg  
 Frescobaldi, Ricercare  
 Purcell, Bonduca

*Sonata*

Selby, Ode to Washington

*Two Trumpets*

Frescobaldi, Canzona 4

*English Horn*

Mozart, Adagio

*Harp*

Handel, Concerto Bf

*Harpsichord*

Couperin, Concerto  
 Soler, Concerto

And in addition, Bach's Art of Fugue was given complete with organ, viola, oboe, bassoon, flute, evidently in two parts, one with organ, viola, oboe, and bassoon, the other with organ, oboe, bassoon, and flute.

**LYNCHBURG, VA.**

St. John's Episcopal Church

M. P. Moller Inc.

Installed, Dec. 1947

Organist, Henry Hallstrom

V-27. R-31. S-38. B-11. P-1960.

PEDAL: V-3. R-3. S-13.

16 Bourdon 44w  
 (Rohrfloete-S)

Contrabass 32w

(Dulciana-C)

8 Octave 44m

(Bourdon)

(Rohrfloete-S)

(Dulciana-C)

4 (Octave)

16 (Trumpet-S)

(Fagotto-S)

8 (Trumpet-S)

4 (Trumpet-S)

GREAT: V-6. R-8. S-6.

8 Diapason 61

Hohlfloete 61w

4 Octave 61m

2 2/3 Quint 61m

2 Superoctave 61m

III Mixture 183m

SWELL: V-10. R-12. S-11.

8 Rohrfloete 85wm16'

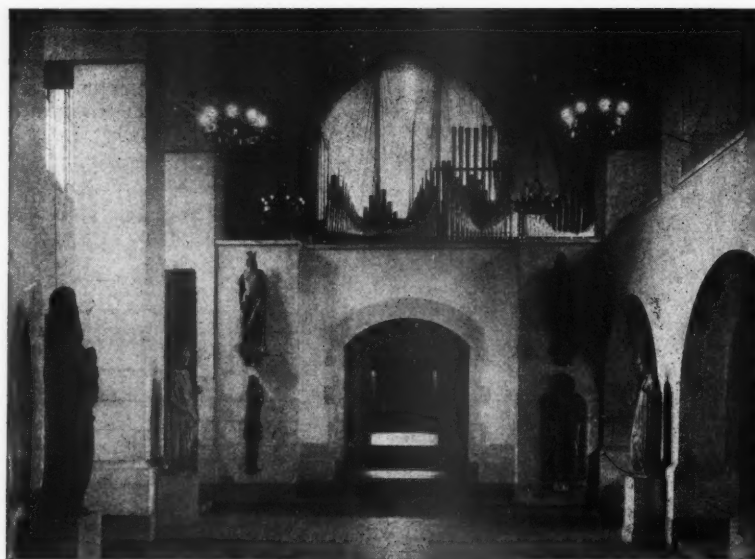
Gamba 73m

Gamba Celeste 61m

4 Principal 73m

Triangle Flute 73w

2 Flautino 61m



HARVARD'S GERMANIC MUSEUM

E. Power Biggs' series here, now in its sixth year, included complete-Bach, and by C.B.S. chain of broadcasting stations has been heard throughout the nation and in favorable broadcasting conditions in virtually every civilized country throughout the world.

III Plein-Jeu 183m

16 Fagotto 85r

8 Trumpet 85r16'

(Fagotto)

4 Clarion 73r

Tremulant

CHOIR: V-8. R-8. S-8.

8 Concert Flute 61w

Viola 61m

Dulciana 73m16'

Unda Maris 61m

4 Nachthorn 61m

2 2/3 Nasard 61m

2 Flageolet 61m

1 3/5 Tierce 61m

Tremulant

COUPLERS 24:

Ped.: G-8-4. S-8-4. C-8-4.

Gt.: G-16-8-4. S-16-8-4. C-16-8-4.

Sw.: S-16-8-4.

Ch.: S-16-8-4. C-16-8-4.

Crescendos 5: S. C. Register.

Combons 32: P-6. G-6. S-6. C-6.

Tutti-8.

Reversibles 4: G-P. S-P. C-P. Full-

Organ.

Cancels 5: P. G. S. C. Tutti.

**PROVIDENCE, R. I.**

Calvary Baptist Church

M. P. Moller Inc.

Dedicated, Oct. 16, 1947

Organist, Paul Baltzer

Guest artists:

Dr. Alexander McCurdy, organ

Flora Greenwood, harp

V-30. R-34. S-40. B-9. P-2186.

PEDAL 3 1/2": V-4. R-4. S-13.

32 (Resultant)

16 Diapason 56

Bourdon 56

Lieblichgedeckt 44

10 2/3 (Bourdon)

8 (Diapason)

(Bourdon)

(Lieblichgedeckt)

4 (Diapason)

(Bourdon)

16 Posaune 56

8 (Posaune)

4 (Posaune)

GREAT 3 1/2": V-9. R-11. S-10.

Expressive (with Choir)

16 Diapason 61

8 Diapason 61

Gamba 61

Dulciana 61

4 Octave 61

Flute h 61

2 2/3 Twelfth 61

2 Fifteenth 61

III Mixture 183

— Chimes A-F 21

Tremulant

Two prepared-for.

SWELL 3 1/2": V-12. R-14. S-12.

8 Diapason 73

Gedeckt 73

Salicional 73

Voix Celeste tc 61

4 Principal 73

Flute d'Amour 73

2 Flageolet 61

III Plein-Jeu 183

8 Trumpet 73

Oboe 73

Vox Humana 61

4 Clarion 73

Tremulant

Three prepared-for.

CHOIR 3 1/2: V-5. R-5. S-5.

8 Melodia 73

Geigenprincipal 73

Dolce 73

2 2/3 Nasard 61

8 Clarinet 73

(Chimes-G)

Tremulant

Five prepared-for.

## COUPLERS 23:

Ped.: G. S-8-4. C-8-4.

Gt.: G-16-8-4. S-16-8-4. C-16-8-4.

Sw.: S-16-8-4.

Ch.: S-16-8-4. C-16-8-4.

Crescendos 3: GC. S. Register.

Combons 29: P-5. G-6. S-6. C-6.

Tutti-6.

Reversibles 4: G-P. S-P. C-P. Full-Organ.

Cancels 1: Tutti.  
Chimes (Deagan) are under a volume-control device.

## Dedicatory Program

Bach, Five Choralpreludes

Prelude &amp; Fugue Am

o-h. Ravel, Int. &amp; Allegro

Brahms, My Inmost Heart

Schumann, Sketches Df &amp; Fm

Purvis, Greensleeves

Dupre, Four Antiphons

o-h. Salzedo, Zephyrs

o-h. Debussy, Clair de Lune

Franck, Finale Bf

Original 3-32 Steere organ was purchased from another church in 1907; Moller shipped all pipes to the factory for revoicing and use in the present instrument.

## Music in Calvary Baptist, Providence

Made under the direction of Paul Baltzer

This Rhode Island Church prints a 12-page 8x11 booklet now & again; Vol.2 No.3 devoted two pages and four illustrations to The Church Staff. "What does a church staff do with its time during the week?" it began, and then followed with a summary of a three-month period. And, of all things, said the booklet, "Let's begin with our genial minister of music. (By the way, during the day he is a highly regarded engineer in a busy plant. Under his supervision the work of many others is coordinated.) Almost any evening of the week you'll find Paul Baltzer at the church, (1) at the organ, or inside it—practising, making repairs, etc.; (2) giving private lessons to choir members who want special guidance; (3) in the choir room composing his own arrangements of organ solos or choral selections; (4) nursing the hearing-aids and the public-address system; (5) playing for some church organization; (6) drilling his loyal fifty-voice choir on Wednesday evenings; (7) getting ready for special services such as at Christmas time; (8) chatting with the minister about ways of improving the atmosphere on Sunday mornings; (9) sending cards to choir members, calling them, or writing articles for the Calvary Call and the Odyssey; (10) lending encouragement to young people who want to join the choir.

"Saturday morning is a good time to drop in if you want to hear a conscientious church musician preparing himself for the Sabbath services.

"You see, a great, great deal goes on behind the scenes long before the 11 o'clock hour when the choir files into the Temple. Incidentally, Mr. Baltzer is the only person who is entitled to sit with his back to the congregation."

After this sketch the next was the Church secretary, then the director of religious education, and finally the preacher. Ever before hear of a preacher's putting himself last? We can't find his name anywhere mentioned in the 12-page booklet, but the organ-dedication program names him, the Rev. John G. Koehler, to whom all honor.

"We have an active music program in Calvary," says Mr. Baltzer, "with a choir of 56—16s-14c-12t-14b. The choir-loft seats only 47 so we have to arrange things each Sunday so that ten choristers are absent. They sing 12 anthems from memory and have a repertory of 70 anthems that can be done with less than three rehearsals—and I don't mean two-hour rehearsals on each; we keep seven to eight anthems in rehearsal all the time.

"Being an engineer by profession and a church organist by hobby keeps me pretty busy. After graduating from Westminster Choir College and doing church work fulltime for a year or two, I found that I was eating hamburgers and soup, so I studied engineering with the idea of eating steak and potatoes. Being a Pennsylvania Dutchman of ample proportions makes that important. So now I am eating steak and potatoes and enjoying choir work too. I might say that we eat less steak than we used to, since the advent of Truman and his high prices.

"The McCurdys' concert was very successful. The church was packed. There were over 750 people present and you could have heard a pin drop during the entire program. I've never seen an audience so enthralled.

"You may wonder why we rebuilt the organ instead of starting over and getting everything new. That was also due to old Harry's tax program. However we are very happy about the way the organ turned out. Moller did a fine job.

"Our minister is one of these fellows who really works with the staff, planning and hashing things over. The organist's name always appears in the weekly newspaper announcement of the service—a paid advertisement, and he is very sympathetic with everything we are trying to do musically. Of course, everything we do is done with the idea that we are just trying to help the people in the pews. We are not interested in putting on operatic performances in church on Sunday morning.

"Incidentally, every service includes an organ meditation right before the sermon, when we set the mood with an arrangement of a wellknown hymn played reverently."

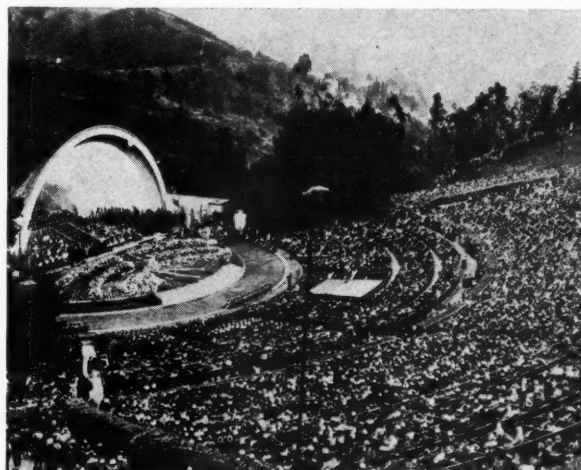
## ANOTHER ORGANIST VICTIMIZED

And he's not at all content with what our recitalists do

I went to a meeting of organists last night and heard a recital on some horribly-voiced pipes. The program was Bach and pre-Bach. The recitalist played wonderfully accurately and with metronomic rhythm but I didn't enjoy the music at all, not even the Bach choralpreludes. I never could make myself like these choralpreludes until I heard Virgil Fox play them with warmth, color, and feeling. I have decided that some organists are just not musical.

It's annoying to have to sit through the nasty things I've heard some organists put on programs. But to have them then ruin the beautiful things, is even worse.

I heard Richard Ross the other afternoon—another wonderful player. But as usual when we do hear a real artist, the smart-smart technicians try to pass it off by calling it "pleasing the public." I can never get along with "critics" like that. [Again the name, place, and date are withheld in the interests of Public Welfare.—T.S.B.]



HOLLYWOOD BOWL ON EASTER MORNING  
Service began at 6:00 with thirty minutes of organ music played by Leano McEwen on a Wurlitzer to which had been added the Maas 'cathedral chimes' and the 'exquisite harp tones of Maas-Rowe's vibrachord.' Photo by courtesy of Maas-Rowe Electromusic.



# EDITORIAL COMMENTS

## AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

### Tin and Organbuilding

*Some clarifying statements on conditions created by politics*

These pages have condemned American politicians because they control the supply of tin and will not, as T.A.O. sees it, permit organbuilders to buy the tin they were perfectly free to buy before the politicians took control during their second worldwar. That war ended several years ago. Control of tin, T.A.O. believes, did not end.

As usual, what the politicians say about it, and what they mean by what they say, is so complicated as to be of little use to anyone but a politician. We are grateful to Dr. Homer D. Blanchard, now of the Moller staff, for his efforts to help. He points to "Bulletin M-43, dated Aug. 5, 1947, of the department of commerce, office of materials distribution, page 1, column 3, which says:

"(e) No person may use any pig tin, secondary tin, tin plate.....to make or treat any item or product, or in any process, not set forth in one of the schedules attached to this order," and a lot of other confusing words. "Pig Tin means metal containing 98% or more by weight of the element tin.....Secondary Tin means any alloy which contains less than 98% but not less than 1.5% by weight of the element tin." The same bulletin, under Schedule 1, Miscellaneous, page 4, says:

"(10).....Organs for religious and educational institutions may be manufactured, rebuilt, or repaired with secondary tin."

As Dr. Blanchard points out, "The second excerpt expressly limits organbuilders to the use of Secondary Tin, that is, tin which contains less than 98% of the element tin. There is apparently nothing in the order to prevent an organbuilder's using secondary tin if he can obtain it. Some builders do not seem to be able to obtain enough secondary tin to meet their needs, while others are able to obtain it in sufficient quantity and of suitable quality for organbuilding. It is therefore possible for organbuilders to continue their work and make fine metal pipework while at the same time complying with the regulation."

But, continues Dr. Blanchard with this warning, "the department of commerce maintains a constant check on the large users of tin, as well as on the suppliers of secondary tin, to see that the existing regulations are carefully observed." Which is socialist Russia's method of dominating its citizens. And T.A.O. does not like it now, never did like it, and never will like it. Do you?

However, the main point is that anyone who hesitates to buy an organ now because he believes his builder will not be able to put good materials into it, had better move over to socialist Russia and forget all about freedom, forget all about the confidence the rest of America has in the integrity and ingenuity of the American organbuilder.

T.A.O. is also grateful to Joseph S. Whiteford, a lawyer and owner of a fine residence organ of his own in Chevy Chase, Md., who has lived so long in Washington that he is no longer annoyed with dictators and fumbler, for a copy of that famous bulletin M-43, six pages of matter printed in small type. On trying to read it we grew discouraged and asked Mr. Whiteford to interpret it in English, which he did. Says Mr. Whiteford:

"At present, Britain and the Netherlands control most of the tin, and by action of a joint board, we are getting 56% of the world's supply." That is, America gets 56% of the world's supply of tin and 98% of the world's supply of war-bills to pay. "The trouble seems to lie with the problem of smelting. Malaya, from which we used to get 90% of our tin, is in bad shape. They used to do their own smelting and ship us the ingots. When they were cut off from us, we had to turn to Bolivia, and then do our own smelting. We have only one plant, in Texas City, to do this; in addition, Bolivia's tin is only about 35% productive as compared to Malaya's 65%.

"Malayan tinning is done by dredges which take two years to build and cost about two million dollars each. Most of them were sent to visit Davy Jones or otherwise incapacitated rather extensively in the last skirmish, so only a few are in operation now. Another bad feature, so far as organs are concerned, is that tin is used in bearings here almost exclusively, while many other countries use bronze etc. So that Diapason chorus must compete with Henry Ford, International Harvester, et al. My informant says tin is hovering around 80¢ a pound and will go higher. U. S. produces almost no tin at all, has no known deposits worth exploiting.

"Since I have nothing to do anyway, quoting T.S.B., if

## School of Sacred Music

UNION THEOLOGICAL SEMINARY

The Rev. HENRY PITNEY VAN DUSEN, Ph.D., S.T.D., President  
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### Courses in Everything Pertaining to the Ministry of Music of the Church

Degrees: Master of Sacred Music, Doctor of Sacred Music

The regular Summer Session of the Seminary will include two special courses in Sacred Music: **The Use of Music in Religious Education**, by Marguerite Hazzard; and **Music of the Church**, a course for ministers, church musicians, and laymen, by Ray F. Brown.

#### FACULTY

Carl Bergen	Charlotte Lockwood Garden	Anne Robertson
Lowell F. Beveridge	Alfred M. Greenfield	Frederick Schlieder
Norman Coke-Jephcott	Marguerite Hazzard	George Wm. Volkel
Clarence Dickinson	Normand Lockwood	Christos Vrontides
Helen A. Dickinson	Wallace McPhee	Morris Wynn Watkins
Harold W. Friedell	Mrs. William Neldinger	Corleen Wells
	Hugh Porter	

Year begins September 20—Catalogue on request

## UNION THEOLOGICAL SEMINARY

Broadway at 120th Street

New York 27, N. Y.



there is anything else T.A.O. wants to work me for, let me know."

As T.A.O. sees it, Americans have always been able to take care of themselves, meet any kind of decent competition, any kind of emergency, and come out all right. If there is any tin to be had, let it come on the free market, and competition—that law of Supply & Demand—will take care of things satisfactorily. We don't need any fumbling wet-nurses in Washington to tell us when to buy, what, and how much.

Also coloring this present problem of organbuilding is the situation Senator Richards mentions in the concluding paragraph of his discussion of mixtures, in our May 1948 pages. Nothing is ever gained by cowardice, so we might just as well face the facts squarely and know what we're facing. Pressure groups, with unending encouragement from every vote-hunting politician in our whole American structure, have shortened hours and raised wages to a point where men no longer work at something because they like it but all too often only because they can get the most money out of it. And the organbuilding industry, in fact the whole organ world, is no place for that kind of a sordid attitude. Most of us do our particular jobs in this little organ world of ours because we get our greatest happiness that way. Tin is not our only difficulty; lumber is another, the right kind of lumber. And, as Senator Richards reminds us, skilled workmen are another problem, a very big problem. In time, our organbuilders will master all these difficulties. But they singlehanded can't fight against a hundred and forty million Americans. They need your help and ours and everybody's. Other problems are natural problems; only the tin problem is artificially aggravated by wet-hen muddling in Washington. That 10% organ tax on churches comes from the very same fuddling. It's time for this whole organ world of ours to get thoroughly mad about these needless torments. And we must remember that getting thoroughly angry is generally the first step toward the correction of stupidities & injustices.—T.S.B.

## Help is Needed Quickly

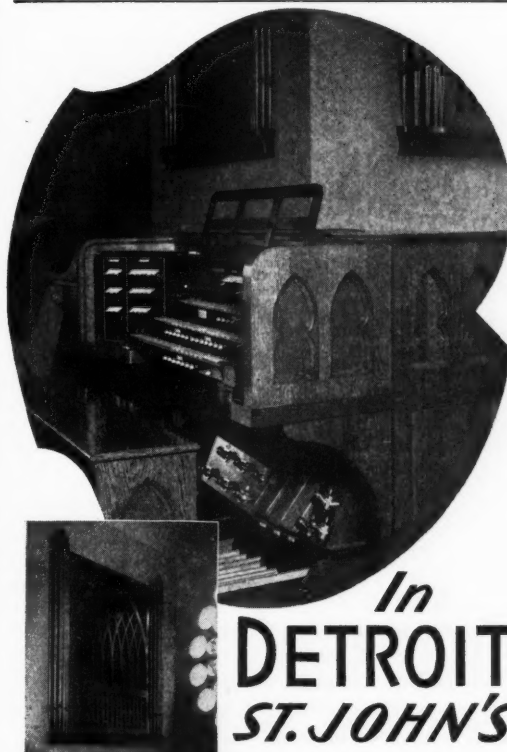
*And it will save the church and organ worlds thousands of dollars*

That 10% tax on church organs was never intended but was an accidental result of the general tax of 10% on all new music instruments. Because of pressure of other business, congress never did get around to rescinding it. But now is the time for every member of the organ world to write a letter. It will cost hardly five cents and five minutes. Make it short, urgent, courteous. Ask that churches be exempt from paying the 10% tax on organs. Address your letter to the Honorable Harold Knutson, Chairman of the House Ways & Means Committee, House Office Building, Washington, D. C. A dozen or a hundred letters won't help. We need thousands of them. Stop everything else and write that letter today, right now while it is on your mind. Your world of the organ, your world of the church, need help, need it badly. Telephone to personal friends you believe are interested in the church and the organ, who use stationery with their names & addresses printed on it, and ask them if they will help by writing such a letter; continue canvassing among such friends until you secure at least three who definitely promise to write it, and phone each again the next day to see that they have written. This is your America. Do this little extra work on behalf of a better America, right now.

### BETTER MEMORIZE THIS

"Good Will has body and substance, it is born of hard work and nurtured by good work, it is skill and responsibility, service and cooperation. You can't take Good Will for granted; like bread, you earn it."—Crouch & Fitzgerald, New York.

## WICKS ORGAN OF THE MONTH



## In DETROIT- ST. JOHN'S LUTHERAN CHURCH

Among Detroit Churches, St. John's Lutheran has long been known for its appropriate emphasis on fine sacred and classic music.

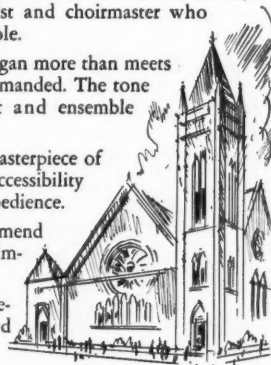
That the recently installed three manual Wicks of thirty-three stops provides the ideal instrument for the high musical standards established is evident from the following letter from Mr. W. P. Braun, distinguished organist and choirmaster who presides at the console.

"Our new Wicks Organ more than meets all requirements demanded. The tone work is excellent and ensemble blend superb.

The console is a masterpiece of artistic simplicity, accessibility and mechanical expedience.

I can heartily recommend Wicks for the discriminating purchaser.

Specifications and details will be mailed on request.



# WICKS ORGANS

HIGHLAND ★ ★ ILLINOIS



A COMPOSER AT WORK

R. Deane Shure, of Mount Vernon Place Methodist, Washington, D.C., who has a vast catalogue of published organ and choir works and maintains a multiple-choir organization, with his Cloister Choir specializing in guest programs of 'white spirituals.'

## Oratorio Society's "B-Minor"

Carnegie Hall, New York, March 23, Alfred Greenfield conducting

This was the Society's 22nd performance of the complete "B-Minor Mass" by Bach; chorus numbers about 200 amateurs, accompaniment was played by an orchestra of 50, with organ by Dr. Hugh Porter, and 'piano-harpsichord' by Harrison Potter. Four vocal soloists did their best, which was quite satisfactory; but again as before, the best of all the soloists was not a vocalist at all but Lois Wann who played the oboe and showed a true Bach style that was little short of marvelous.

To be a complete infidel about this, the "Mass" is much too long and ought to be shortened by omitting some of the less worthy parts; 135 minutes of music is too long for my taste when it's one-medium music of any other type than purely orchestral. Organists who murder Bach with a heavy hand and bury him under a load of Diapasons should hear what Mr. Greenfield produces in the fine tracery of that accompaniment to "Domine Deus," effects specifically demanded by Bach himself and reproduced beautifully by Mr. Greenfield. Or note the 'deep, rich, beautifully moving music of "Et incarnatus" as even this unwieldy chorus of 200 can be made to do it by that same Mr. Greenfield. Push a piston and whang away fortissimo from start to finish? No organist hearing this music would ever again mistreat Bach's organ pieces that way. I believe it was in the "Cum sancto spiritu" where Bach, clever scoundrel that he was, held his perfectly legato vocal parts to perfect rhythmic unanimity by the simple and perfectly lovely device of pizzicato in the cellos & basses; no chorus in the world, no matter how large, could lose its rhythm against an accompaniment like that. Truly Bach was one of the wonders of the world. "Quoniam" is one of the numbers to omit. "Qui tollis" was as profoundly beautiful as vocal music ever can be. "Crucifixus" was another one.

It's a physical & artistic impossibility to make a large chorus do fine art all through a work of this length and difficulty, so Mr. Greenfield chose the better plan of making them sing all the measures perfectly, depending upon just a touch of genius here & there in interpretation to give a highlight; and every time he did it, it was glorious. Any organist who attends an Oratorio Society presentation of the "B-Minor" and lets the music sink into his heart, will be a much finer musician after than he was before.—T.S.B.

### THAT ETERNAL QUESTION

"Why is it that to some people music just isn't worth listening to unless it is loud and fast?"—Charlotte Peters, Northampton, Mass.

## SPECIAL SUMMER COURSES

Facts About Special Courses Offered Organists This Summer

Index of Current Summer Courses

Herewith is a summary of the summer courses advertised in these pages for the current season.

American Conservatory, organ, choir work, theory; Chicago, June 21 to July 31; April page 107.

Fort Worth Conference, Protestant-church music; Fort Worth, Tex., June 7 to 11; March 74; April 104.

Guilmant Organ School, organ, improvisation, plainsong, church music; New York, July 5 to Aug. 7; April 107, 114.

Juilliard School of Music, complete course, specials in church music and organ; New York, June 28 to Aug. 6; March 88.

Methuen Organ Institute, concentrating on organ, master-classes with specialists; Methuen, Mass., July 19 to Aug. 14; April 108, 114.

G. Darlington Richards, boychoir work; New York, July 6 to 16, Aug. 2 to 13; March 74; April 104.

School of Sacred Music, specializing in work of church organist; New York, dates not indicated; March 86; April 116.

Wa-Li-Ro, boychoir work; Put-in-Bay, Ohio, July 12 to 16; March 90; April 114, 122.

Westminster Choir College, choir-work for church organists, public-school music for supervisors, under direct teaching of Dr. John Finley Williamson; Princeton, N.J., July 19 to Aug. 8; April 105.

Juilliard: Vernon de Tar gives courses in choir-training, conducting, service-playing, anthem repertoire; one session each week. Lilian Carpenter's classes will deal with organ repertoire.

### SAYS E. POWER BIGGS

In Musical Digest, New York

Organ specifications are tailored to the particular purposes for which the instrument is to be used, and of course to the church or auditorium; yet this basic ensemble is the essential and priceless ingredient in any organ that claims to be a musical instrument. To this basic organ may be added as many of the more recently developed solo imitative stops as desired. But to include imitative stops, or stops of mere effect, without a full basic ensemble is rather like putting the radio and cigarette-lighter in the car before all four wheels are on.

Announcing OHIO STATE UNIVERSITY'S Third Annual

### INSTITUTE ON CHURCH AND CHORAL MUSIC July 7-15, 1948

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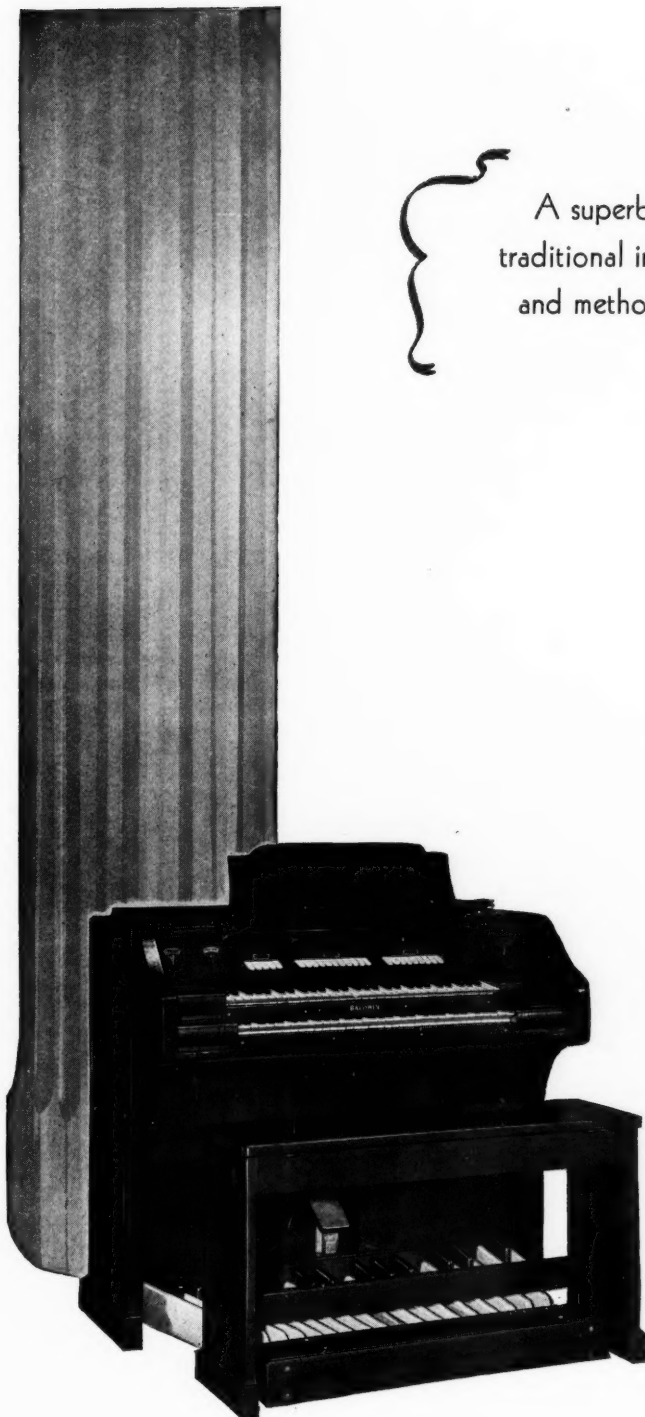
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A superb instrument  
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## SERVICE PROGRAMS

Column closes the first day of each month. The aim is to show services by organists of nationwide fame and services giving unusual materials.

**DR. CLARENCE DICKINSON**  
Brick Presbyterian, New York  
*Anthems January through April*  
Gounod, Ring out wild bells  
Tchesnokov, Salvation is created  
Davies, If any man hath not  
Bitgood, Though I speak with tongues  
Davies, My heart is resting  
Scherer, With quiet heart  
S.S. Wesley, Blessed be the God  
Dickinson, Thy Word is like a garden  
Luther, These things the seer Isaiah  
Shvedof, We praise Thee  
Noble, Grieve not the Holy Spirit  
Davies, O eternal God  
Dickinson, O Lord Thou art our God  
Nagler, Make us strong  
Dickinson, Great and glorious  
Goudimel, I greet Thee  
Merrill, Glorious things are spoken  
Holst, My soul now fain  
Grieg, Jesu Friend of sinners  
Palestrina, The Reproaches  
Faure, The Palms  
ar. Bitgood, Hosanna  
Beethoven, Hallelujah  
Nikolosky, Earth is the Lord's  
W.C. Gale, O Saviour I have naught  
Ambrose, Be strong

**HAROLD FRIEDEL**  
\*St. Bartholomew's, New York  
*Anthems January through April*  
D.M. Williams, I know not where

Mozart, O God when Thou appearest  
Martin, Ho everyone that thirsteth  
D.M. Williams, Grace be to you  
Davies, O Thou that hearest prayer  
D.M. Williams, In the year that  
Franck, O Lord most holy  
Gardiner, Thee Lord before the close  
Ireland, Many waters cannot  
Jennings, Say to them that are  
Davies, Whatsoever is born of God  
Webbe, Soul of Christ  
Beach, Canticle of the Sun  
Woodward, Radiant morn  
Fanning, When the Lord turned again  
Webbe, Lord let Thy Spirit  
Gounod, Gallia  
Dvorak, God is my Shepherd  
D.M. Williams, He is risen  
Arkhangelski, O gladsome Light  
Davies, Way to Emmaus  
Bach, Bide with us  
Handel, Thanks be to Thee  
Brahms, Here on earth have we  
Mendelssohn, Now we are ambassadors

**DE WITT C. GARRETSON**  
St. Paul's Cathedral, Buffalo  
*Lenten Musicale*  
Tallis, Tallis Canon  
Hilton, Lord for Thy tender mercies  
Bach, Since Thou from death  
Now let every tongue  
Baird, Know ye not  
Hassler, O sacred head  
Handel, Messiah selections

**EVERETT JAY HILTY**  
\*First Congregational, Boulder  
*Palm Sunday Morning*  
Walther, Jesu Joy and Treasure  
Veni Creator, Plainsong introit  
Invocation, Lord's Prayer, Hymn, Pastoral  
Prayer, Choral Response.  
Jesu Joy and Treasure, Bach  
St. Mark 14: 1-25  
Lord for Thy tender mercies, Tye  
St. Mark 14: 26-52

Jesu by Thee, Franck  
St. Mark 14: 53-72  
Is it nothing to you, Ouseley  
St. Mark 15: 1-39  
Hymn, Announcements, Offering.  
Bach, Jesu Joy & Treasure  
Doxology, Sermon.  
Banish fear and sadness, Bach  
Hymn, Benediction.  
Nunc dimittis, Plainsong response  
Bach, Jesu Joy & Treasure  
"Here is the best Palm Sunday service devised. I borrowed it from a service I heard in St. Paul's Chapel, New York, last year."

**DONALD D. KETTRING**  
\*First Congregational, Columbus  
*Anthems January through March*  
Dickinson, Thy Word is like a garden  
Schuetz, Pharisee and Publican  
Gaul, All praise to God  
Wesley, Lead me Lord  
Dickinson, Great and glorious  
Kettring, Light of the world  
Clokey, Treasures in Heaven  
Mueller, Christ of the upward way  
Ramsey, Hymn of Brotherhood  
Parry, Plenteous grace in Thee  
C. Wood, Expectans Expectavi  
Roberts, Seek ye the Lord  
Ivanov, Bless thou the Lord  
Johnson, He that is down  
Ireland, Greater love hath no man  
Cain, Holy Lord God  
Garden, Thy glory dawns

**CLAUDE MEANS**  
Christ Church, Greenwich  
*Morning Services April and May*  
\*Brewer, Service Ef  
Purcell, O sing unto the Lord  
Shaw, Day draws on  
\*Thiman, Benedictus es D  
M. Shaw, Jubilate Ef  
Noble, Risen Christ  
\*Thiman, Service Dm  
Franck, Psalm 150

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\*Beach, Benedictus es D  
Means, Every good gift  
\*Noble, Service Bm  
Bach, O Lamb of God  
Zingarelli, Go not far from me  
\*Stanford, Te Deum Bf  
Handel, Ye boundless realms  
\*Williams, Service Af  
Martin, Ho everyone that thirsteth  
\*Means, Benedictus es & Jubilate Gm  
C. Wood, Expectans Expectavi  
ERWIN G. PUNG, Organist  
HERBERT D. BRUENING, Guest  
\*Mount Olive Lutheran, Milwaukee  
*Lenten Vesper Musicale*  
Walther, Jesu Priceless Treasure  
Dickinson, O Dearest Jesus  
Stelzer, Agnus Dei  
Bingham, In the Cross of Christ

### Cyril Barker

Ph.D., M.M., A.A.G.O.  
Detroit Institute of Musical Art  
(University of Detroit)  
First Baptist Church, Detroit, Mich.

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First Central Congregational Church  
Chairman, Music Department  
UNIVERSITY OF OMAHA  
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My Faith Looks Up  
Thy cross O Jesus, Lundquist  
Lamb of God, Christiansen  
Malling, Gethsemane  
Matthews, Christe Redemptor  
j. Glory be to Jesus, Filitz  
j. Alas my God, Freyberg  
Handel, He Was Despised  
Scheidt, Our Blessed Savior  
Bach, In Tears of Grief  
A faithful Shepherd, Naegeli  
Now rest beneath, ar.Luvaas  
Diggle, Prelude on Llanfair  
Franck, Chorale E  
EVERETT TITCOMB  
St. John Evangelist, Boston  
St. Gregory's Day Service  
Frescobaldi, Toccata Messe Domenica  
Litany in Procession, Marbeck  
Kyrie Eleison, Gregorian 1  
Kyrie Eleison, Willan (Missa Brevis)  
Waters of Babylon, Gregorian 2, in English;  
and by Palestrina, in Latin  
Agnus Dei, Gregorian 5, and then by Vit-  
toria (Missa Quarti Toni)  
Ave Verum, Gregorian 6, and then in setting  
by Titcomb  
O Salutaris Hostia, Gregorian hymn  
Te Deum Laudamus, Titcomb  
Tantum Ergo, Spanish hymn  
Adoremus in aeternum, Allegri  
Laudate Dominum, Psalm 117, Gregorian  
Bach, Toccata Dm

CANTATAS & ORATORIOS  
Bach's "St. Matthew" had its first perform-  
ance in Nashville, March 14 in West End  
Methodist, March 21 in First Lutheran, by  
the combined choirs, piano, organ, nine  
strings, two flutes, two oboes; Louis Nicholas  
and Dr. Irving Wolfe, directing.

Lester's "Words on the Cross," Norman  
Z. Fisher, March 26, East Dallas Christian  
Church, Dallas, Tex.

Schubert's "Mass in G," Marion A.  
Gannon, March 21, St. John's Episcopal,  
Montgomery, Ala., choir of 24.

Britten's "Rejoice in the Lamb," Copland's  
"In the beginning," and Honegger's  
"Cantique de Paques" for women's voices,  
were given April 22 by Theodore Schaefer,  
National Presbyterian, Washington, D.C.

### Harold Fink

Recitals

Box 242 Englewood, N. J.

### Norman Z. Fisher

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East Dallas Christian Church  
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### Oliver Herbert

Mus. Doc.  
The First Church in Albany  
Albany, New York



HELEN R. HENSHAW

organist of the First Presbyterian, Albany, N.Y., since 1933, and director of music in the Albany Academy for Boys. Miss Henshaw was born on an Aug. 9 in Schenectady, N.Y., graduated from Bryn Mawr, studied organ chiefly with Dr. Elmer A. Tidmarsh. She plays a 4-45 Casavant, directs an adult chorus of 25, junior choir of 40. She earned her B.A. in Bryn Mawr. Her Church knows how to use a junior choir: "Each Sunday morning we hold a Junior Service in the Church for all children from 6 to 16. The minister presides, but everything else is done by the children. A junior choir sings processional, offertory, and recessional; they sit in the regular choir pews; a student organist plays and often a student acts as director."

### DOING IT BETTER

Louis Potter, of Metropolitan Memorial Methodist, Washington, D.C., gave a recital in the Washington Cathedral during Lent and after resurrecting the approved graveyard music he played a group of four Lenten choral preludes by living Americans and gave his audience some of the necessary information, thus: Bedell, on Picardy, to the text "Let all mortal flesh keep silence"; Edmundson, on Manohah, "Begin my tongue to sound His praise"; Sowerby, on Gower, "There is a green hill far away"; McKinley, on St. Theodolph, "All glory laud and honor."

### William A. Goldsworthy

A.S.C.A.P.

Composers' consultant  
in analytical criticism of  
manuscripts  
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for publication

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## Past RECITALS

*Confined to programs of special character or given by those who have made their names nationally important. This column closes on the first day of each month. This column exists only as a study in repertoire; due to extreme shortage of space, this month we include only such programs as show the use of contemporary American compositions.*

### PAUL ALLEN BEYMER

First Methodist, Willoughby  
M. Green, Trio  
A. Muffat, Minuet  
J. Stanley, Fugue  
Whitlock, Reflection Old French Air  
R. V. Williams, Greensleeves  
Fletcher, Festival Toccata  
Purcell, Westminster Suite  
Willan, Epilogue  
ar. Clokey, Pastorate  
Edmundson, Setting Sun  
Cortege & Fanfare  
\*ROBERT R. CLARKE  
First Methodist, Fort Worth  
\*Gigout, Prelude  
Bach, Well-Tempered: Prelude 8  
Mendelssohn, Son. 2: Adagio  
Negro, Deep River  
Guilmant, Elevation Af  
Shure, Mt. Hermon

This is one of a series of five recitals, Feb. 16-20; here are a few of the other attractive pieces Mr. Clarke played to give pleasure to his audiences:

Bach, Arioso A  
Saint-Saens, Swan  
Bach, Adagio C  
Rheinberger, Vision  
Schumann, Sketch Fm  
Beethoven, Minuet  
Widor, 5: Toccata  
CATHARINE CROZIER  
Eastman School of Music  
\*Dupre, Variations on Noel  
Ducasse, Pastorale  
Messiaen, Children of God; Shepherds.  
Alain, Litanies  
Bennett's Sonata G  
Sowerby, Requiescat in Pace  
Fast & Sinister  
Museum of Art, Toledo  
\*Schumann, Sketch Fm  
Brahms, O Sacred Head  
Buxtehude, Fugue C  
Bach, Three Choralpreludes  
Ducasse, Pastorale  
Sowerby, Requiescat in Pace  
Bingham, Rhythmic Trumpet

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Organist and Director  
First Baptist Church, Evanston

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Alain, Litanies  
DeLamar, Fountain  
Sowerby, Fast & Sinister  
\*WALTER A. EICHINGER  
University of Washington  
Bach, Fantasia & Fugue Gm  
Jesu Joy of Man's Desiring  
Sowerby, Comes Autumn Time  
McKay, Meditation Ancient Hymntune  
Karg-Elert, Legend of Mountain  
Dupre, Prelude & Fugue Gm  
Reubke's Sonata

RICHARD ELLSASSER  
Park Church, Elmira  
Bull, Trumpet Ronde Bf  
Dandrieu, Fifer  
Stamitz, Andante  
Sammartini, Son. 6: Allegro Vivace  
Bach, Son. 1: Allegro Moderato;  
Heartily I Yearn; Toccata F.  
Clokey, Kettle Boils  
Karg-Elert, Soul of the Lake  
Leach, Chollas Dance for You  
Ellsasser, Concert Study Dm

JOHN E. FAY  
Auditorium, Portland, Maine  
Purcell, Trumpet Tune  
Arne, Flute Solo  
Handel, Cuckoo & Nightingale  
Bach, God's Time is Best  
Gigout, Scherzo E  
Karg-Elert, Legende  
Schumann, Sketch Fm  
Langlais, Nativite  
Boex, Rustic March  
Korsakov, Scheherazade Fantasy  
Biggs, Prelude on Bach  
Yon, Primitive Organ  
Clokey, Little Red Lark  
Bonnet, Concert Variations  
\*EDGAR HILLIAR  
General Theological Seminary  
Marcello, Psalm 19

## David Hogue

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## EDWARD LINZEL RECITALS

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## Gilbert Macfarlane

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Director of Choir School  
TRINITY CHURCH  
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## Roy Perry

First Presbyterian Church  
KILGORE, TEXAS

Handel's Concerto Bf  
Stanley, Tune for Flutes  
Karg-Elert, Freu Dich Sehr  
Vierne, Westminster Carillon  
Titcomb, Prelude Am  
Bach, Toccata F

\*JOSEPH HOFRICHTER  
Oklahoma A. & M. College  
Krebs, Two Choralpreludes  
DeLamar, Gothic Prelude  
Bach, Passacaglia  
o-orch. Mozart's Sonata 14  
o-brass. Dupre, Poeme Heroique  
Widor, 5: Toccata  
o-p. Weaver, Exultation  
Ensemble of 11 strings, 4 woodwinds,  
tympani.

HARRY H. HUBER  
First Christian, Larned  
Bach, Prelude & Fugue Em; Arioso

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Grace Cathedral San Francisco

## Irene Robertson

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Organist  
FIRST METHODIST CHURCH  
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## Robert M. Stofer

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Cleveland

## Charles Dodsley Walker

## Samuel Walter

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Boston University

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Jordan Conservatory — Butler University  
Indianapolis

Boellmann, Goth.: Int., Chorale, Priere.  
 Franck, Andantino Gm  
 Dubois, Grand Chorus  
 Dickinson, Berceuse  
 Duddy, Idyll  
 Kinder, Evening Prayer  
 Edmundson, Redset  
 Huber, Retrospection  
 Matthews, Festal March

#### AUGUST MAEKELBERGHE

St. John's Episcopal, Detroit

\*Handel's Concerto 2  
 Buxtehude, From God I'll Never  
 Pachelbel, From Heaven High  
 Bach, O Sacred Head  
 Clerambault, Dialogue  
 Tchaikovsky, Andante Cantabile  
 Van Hulse, Toccata  
 \*Mendelssohn's Sonata 2  
 Edmundson, Fairest Lord Jesus  
 Bizet, Prelude-Menuet-Carillon  
 Bach, Prelude & Fugue Am  
 Bedell, Noel Provençal  
 Guilmant, Marche Religieuse  
 \*Bach, Fantasia & Fugue Gm  
 Sowerby, Arioso  
 Saint-Saens, Rhapsody French Folksongs

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 Director, The Nurses Choruses of Mt. Carmel Mercy, and St. Joseph Mercy Hospitals

#### Maekelberghe, Orgella Ecaviv (premiere)

\*Vivaldi's Concerto G

ar.Gaul, Were You There

Daquin, Noel 20

Peeters, Morning Hymn

Leach, Seven Casual Brevities

Bach, Prelude & Fugue D

These are from a series of Friday noonday recitals beginning Jan. 30 and, because of their success, to be continued at 12:15 at least through May. Attendance began at 85 and soon climbed past 200. Other selections of special recital value used thus far in the series:

Bizet, l'Arlesienne Suite

Bach, Aria in D

Vierne, Clair de Lune

Maekelberghe, Fantasia

Prokofieff, Gavotte

Handel, Largo

Massenet, Thais Meditation

Gounod, Ave Maria

Vierne, 2: Scherzo

Bach, Come Sweet Death

Maekelberghe, De Profundis Clamavi

Schubert, Ave Maria

Tchaikovsky, Dance of Reed Flutes

d'Andreiu, Fifers

Bach, Jesu Joy of Man's Desiring

Saint-Saens, Swan

MAX G. MIRANDA

First Congregational, Billings

Bach, O Man Bewail

Maleingreau, 3 Passion Selections

Shure, Kidron Brook of Sorrow

Malling, Gethsemane

Bonnet, Variations on Modal Theme

Lemare, Spring Song from South

Sibelius, Bells of Berghall

Beethoven, Hallelujah

ARTHUR THOMAS

St. John's Episcopal, Sturgis

Sowerby, Pageant of Autumn

Korsakov, Bumble-Bee

Beethoven, Allegretto

Farnam, Toccata

Purvis, Communion

Widor's Fifth

Mr. Thomas' advance announcement offered a group of request numbers to be played prior to the Widor.

For the purpose of making friends for the organ and giving the audience the consideration it deserves, John E. Fay's program must rank first, with such concert gems as the Gigout, Schumann, Boex, Yon, and the title-appeal of the Handel, Karg-Elert, Korsakov, Clokey. Given pieces of such values, an audience will gladly sit through all the other things an organist chooses to play. Mr. Huber again comes forth with a program of more than average musical appeal.

#### CHOIR GUIDE

Vol. 1, No. 4, April 1948, of the new Catholic-Jewish-Protestant Choir Guide, published monthly at 342 Madison Ave., New York 17, N.Y., 25¢ a copy, \$2.00 a year, is a 16-page 5 x 8 magazine for organists, edited by Roy Anderson. We can't believe any serious organist will fail to buy at least one copy, to see for himself what it can do for his work.



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#### PRIZES & COMPETITIONS

\$100. has again been offered by the H. W. Gray Co. under A.G.O. sponsorship for an anthem by any resident of the States or Canada; closes Jan. 1, 1949. Virtually no restrictions but get full details from the Guild, 630 Fifth Ave., New York 20, N.Y.

Schulmerich Electronics Inc. announce the winners of their \$1000. contest for compositions for organ and chimes: \$500. to Robert Elmore's Speranza, \$150. to David S. York's Divinum Mysterium, \$100. to Dr. Rollo F. Maitland's Poem for Bells With Organ. All works will be published. See Oct. 1947 T.A.O. p.311 for fuller details.

Vernon de Tar's Church of the Ascension, New York, has awarded its \$100. prize to Louie White's cantata for Ascension Day, which has its first performance May 6, 1948, in Mr. de Tar's church, and is being published by the H. W. Gray Co. Judges were Mr. de Tar, Philip James, Normand Lockwood; decision was unanimous.

Guggenheim Foundation has announced its current list of 112 awards, each valued at about \$3000. Two composers, Nicholas Berezowsky and Romeo Cascarino, are among the winners.

#### PHILADELPHIA, PA.

The spring festival of music in the Wanamaker store was opened by Catharine Morgan's organ recital March 31; others playing recitals on this great instrument in the Wednesday 11:15 a.m. series were Thomas Schippers, William Teague, Ruth Hines, Charles H. Finney.

#### HARRY A. RUSSELL

of St. John's Episcopal, Richmond borough of New York City, has been appointed to succeed John L. Bainbridge as conductor of the Staten Island Oratorio Society.

#### FOR SALE

Modern electric action organ, over 470 pipes, 6 couplers, and 25 stop-keys; Chimes; 1 h.p. Kinetic blower and generator; in good playing condition. Price \$1500.00 as it stands. Buyer must remove. Address, Roy Vellacott, Mottells Mortuary and Chapel, Third at Alamitos, Long Beach, Calif.

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## EVENTS FORECAST

for the coming weeks

Nothing is gained by reporting an event after it has taken place; it is then too late for readers to attend. Column closes the 14th of the month.

Berea, Ohio: 17th annual Bach Festival, June 4, 5; see April p.123.

Cleveland: Walter Blodgett recitals, Museum of Art, May 5, 8:15; May Sundays, 5:15.

Columbus, Ohio: Ohio State University, third annual institute on church & choral music, July 7 to 15.

Nashville, Tenn.: Scarritt College joint university workshop in church music, June 28 to July 2.

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and Wesleyan Methodist Church

Houghton, New York

St. Louis, Mo.: American Guild of Organists convention, July 5 to 9, with organ recitals by, chronologically, Arthur B. Jennings, Edward Linzel, E. Power Biggs with orchestra, Dr. Irene Robertson, Dr. Peaker, Charles Webber. Full details promised for next issue.

ROBERT E. ARNOLD

University of Alabama, University

May 16, 4:00

Bach, Two Choralpreludes  
Concerto C

Prelude & Fugue Am

Dupre's Suite Bretonne

Karg-Elert, Landscape in Mist

Reed-Grown Waters

Sun's Evensong

Franck, Chorale 3

JOHN S. GRIDLEY

First Presbyterian, Cumberland, Md.

May 4, 8:00, 10th All-Bach

Seven Partitas on O Christ Who Art

Nine Partitas on O Gracious God

Ten Partitas on O What Shall I Do

Chorale & 17 Variations Glory Be

Chorale & 11 Variations Hail to Thee

Six Schuebler Chorales

Five Canonic Variations Out of High

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MARIE SCHUMACHER

Ernest White Studio, New York

May 16, 9:20 p.m.

Bach, Prelude & Fugue Cm

Have Mercy on Me

Fugue alla Gigue

Couperin, Soeur Monique

Mozart, Fantasia Fm

Widor, 2: Adagio; 4: Scherzo.

Vierne, 5: Grave; Final.

DOROTHY SUTTON

Ernest White Studio, New York

May 2, 9:20 p.m.

Couperin, Chaconne

Bach, From God Will I Not Part

Concerto Am

Haydn's Pieces for Musical Clock

Widor, Gothique: Adagio

Messiaen, Les Enfants de Dieu

Desseins Eternels

Les Bergers

Alain, Litanies

The program to be played by Gordon Jeffery in the Studio May 9 at the same hour is not available.

MRS. BERTRAM C. CORSON

has been appointed organist of Randall Memorial Church, Sailors Snug Harbor, Richmond borough of New York City, where she plays a 3m Estey.

ALBERT CONANT DEARDEN

and hooray! He arrived April 4 and added that Ray of Sunshine to the household of Mr. & Mrs. Albert B. Dearden of Brooklyn, N.Y. His mother is none other than Harriet Conant Dearden, about whose work as concert organist these pages will soon have something to record.

SERGE KOUSSEVITZKY

retires after next season after 25 years as conductor of the Boston Symphony; his successor is to be Charles Muench, native of Strasbourg, Alsace.

AUGUST MAEKELBERGHE

one of America's most important organ composers, will again fly this summer to his native Belgium to visit his mother and, by request of the Belgian government, broadcast a recital of organ music from headquarters in Brussels. His recital last summer was responsible for this official request for a

repeat, this time to be broadcast all over Europe.

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# MUSICALES

Church and Concert Compositions

DR. HARRY E. COOPER

Meredith College, Raleigh

*Raleigh Oratorio Society*

\*Brahms, O God Thou Merciful

Bach, Heartily I Yearn

Prelude & Fugue Em

Sleepers Wake, Bach (cantata 140)

\*Requiem, Brahms

Only organ and choral selections are given; full programs included piano, violin, cello, songs.

THANE McDONALD

Wake Forest College

*First Annual Spring Tour*

ar.Tkach, To Thee we sing

Gretchaninoff, Only begotten Son

Richter, Creation

Malotte, Lord's Prayer

w. Cain, Night has thousand eyes

w. Gaul, List the Cherubic host

m. ar.Bartholomew, Steal away

m. ar.Bartholomew, De old Ark's

q. ar.Protheroe, I've been listening

Dawson, Jesus walked this lonesome

Dett, Listen to the lambs

Howarth, Sinner please don't let

ar.Gearhart, Dry bones

m. ar.Gaul, Joshua fit de battle

m. ar.Bartholomew, Animal's a-coming

Steffe, Battle Hymn of Republic

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Jan. 11 to Apr. 25.

R. DEANE SHURE

Cloister choir, Washington

*White Spirituals Program*

Now my sins are over

He tipped their glittering wings

Shout along and pray

God's returning spring

Glad trumpet

Joy dawned again

Mary birthed the little Jesus

I'll take my staff

Carry me home

Alleluia

All are compositions by Mr. Shure on "white spiritual texts of the deep south"; his choir of 35 women sing this program April 27, La Plata, Md.; May 3, Washington; 11, Starr Methodist, Baltimore; 18, Walkersville, Methodist.

LAWRENCE J. MUNSON

Old First Reformed, Brooklyn

*Sunday School Union Concert*

q. Daybreak, Fanning

q. In April Time, Pinsuti

Handel, Con. 5: Presto

Massenet, Angelus

Widor, 5: Toccata

q. Lehmann's "Persian Garden" cycle

*An Organ Recital*

Bach, Prelude & Fugue Em

Handel's Concerto 5

Mendelssohn's Sonata 5

Rogers, Intermezzo G

Massenet, Angelus

Widor, 5: Toccata

Karg-Elert, Now Thank We All

Russell, Bells of St. Anne

Mr. Munson founded his Munson School of Music in 1915 and since then has had a faculty of eight with some 200 pupils. He has been organist of the Brooklyn Old First Reformed since 1930 where he plays a Roosevelt rebuilt in 1929 by Moller, a 3m with the content of a 4m. "I have a fine professional quartet, which suits our Church very well; we have done many Bach cantatas and other fine works that are not too heavy for a small ensemble." Among such works Mr. Munson includes such things as Mendelssohn's "St. Paul," done as his March musicale.

PLEIN JEU

Vol. 1, No. 1, January 1948, of a new quarterly magazine devoted to electrotones, edited by Phillip Raboin, published at 322 Maple Park, Olympia, Wash., at \$1.50 a copy, \$6.00 a year, is a 32-page 9x12 magazine for all who play, sell, or make electrotones. It is a delightful piece of print-

ing that is a credit to any art realm. At that price it's obviously only for the idle rich, but we believe every serious organist and organbuilder owes it to his own education to send \$1.50 for at least one specimen copy of Plein Jeu. It is not a news medium but confines itself, at least in this first issue, to serious discussions of the Hammond electrotone.

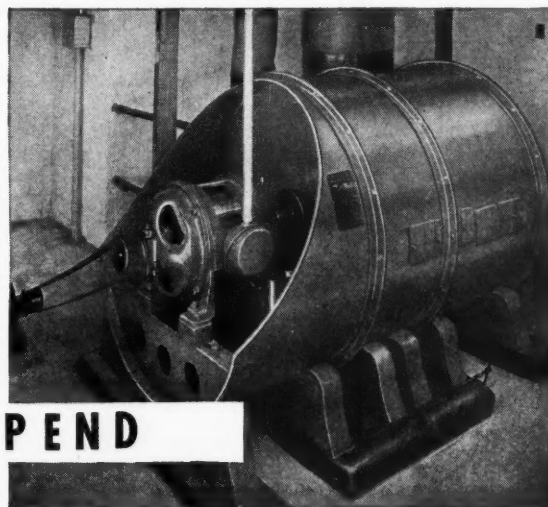
PATIENCE PLEASE

When you ask for a telephone installation, do you get it promptly? When you contract for an organ, do you get it as promptly as in the good old days? T.A.O.'s pages are suffering from the same maladies. Materials are accumulating faster than the facilities for publishing them. But have patience and everything fit for the printed record will ultimately be recorded for our readers.

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Harlingen, Texas, First Presbyterian.  
Holland, Mich., North Holland Reformed.  
Long Beach, Calif., First Christian, a 3-45,  
stoplist in later columns.

Norfolk, Va., Campostella Baptist.  
Starbuck, Minn., Fron Lutheran.  
**CHARLES W. McMANIS CO.**  
has completed the first sections of a 2-25 in  
the First Pilgrim Congregational, Kansas  
City, Kans., opening recital May 4 played  
by Mr. McManis. Details of this interesting  
organ in later columns.

**M. P. MOLLER INC.**  
announces the following contracts:  
Buffalo, N.Y., Holy Trinity Lutheran, 3m  
with a 4th manual prepared-for, Dr. Roberta  
Bitgood organist.

Detroit, Mich., Mt. Zion Lutheran, 3m,  
stoplist by W. Guy Lumm; this is the  
"largest Lutheran congregation in Detroit,"  
though the Church is only 24 years old.

**POINT PLEASANT, N.J.**  
Central Methodist dedicated its rebuilt 2-26  
Moller April 4 in recital by Thelma Mount,  
George B. Francis organist. The men of  
the congregation did the work of preparing

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## Theodore Schaefer

THE NATIONAL  
PRESBYTERIAN CHURCH

Washington — D. C.

the chambers for the organ. Maas Cathedral  
Chimes are a memorial to Sgt. William  
Austin Hey; other memorial gifts to the  
organ were made by 15 persons and groups,  
honoring 14 individuals.

### BLOOMINGTON, IND.

Indiana University now has a 4-115 organ  
in its comparatively new auditorium and  
the schedule of opening festivities is:

May 12, Dr. Wm. H. Barnes, dedicatory  
recital; 13, University Orchestra concert;  
14, Virgil Fox recital; 15 University Opera;  
16, Bach's "St. Matthew," afternoon, evening  
recital by University organist, Oswald G.  
Ragatz.

In July 1942 Dr. Barnes bought at auction  
the famous Roosevelt organ in the Chicago  
Auditorium, and stored it in the basement of  
his First Baptist, Evanston. He then began a  
search for a suitable home for it in Chicago  
but could find none and ultimately offered to  
donate it to Indiana University if the Uni-  
versity would provide funds for its adequate  
rebuilding. This the University did and  
the Aeolian-Skinner Organ Co. was selected  
to do the work. The stoplist shows some  
23 new registers in the various divisions and  
an entirely new Positiv Organ of 12 voices.  
Further details in later columns.

### Obituaries

*To eulogize would be unworthy; merely to record  
the available facts is the purpose here.*

#### ERNEST D. BETTS

died March 14 in Elizabeth, N.J., after a  
brief illness; for many years he had been  
a draftsman with the Aeolian Co., presum-  
ably in Garwood, N.J.

#### RALPH WALDO EMERSON

died April 7 of heart attack in Hollywood,  
Calif., aged 53. He had been a radio  
organist for some years.

#### CLARENCE E. HECKLER

died in New York City. He was born Dec.  
21, 1902, in Tower City, Pa., earned his  
B.A. in Dickinson College 1933, Mus.Bac. in  
Northwestern 1934, and M.S.M. in the  
School of Sacred Music 1941. For a decade  
he was organist in Harrisburg, Pa., went to  
St. George's Episcopal, Astoria, N.Y., in  
1941, was taken into the army, released in  
1943 when he became organist of Trinity  
Episcopal, Brooklyn, N.Y., where he played  
a 2-20 Kilgen and directed two choirs. His  
teachers included Bonnet, Courboin, Noble,  
and Frank A. McCarrel of Harrisburg. He  
was a bachelor.

#### MAURICE LORRE

head of the orchestra & band department of  
Edward B. Marks Music Co. died March 23  
in a New York Hospital, aged 59. He was  
born in England and was active as violinist  
and conductor.

#### CARL F. PRICE

died April 12 at his home in New York,  
aged 66. He was born in New Brunswick,  
N.J., studied music in Centenary Collegiate  
Institute and Wesleyan University, but  
turned to business as an insurance broker.  
Son of a clergyman, he was prominent in  
Methodist circles and wrote some "200  
hymntunes." He is credited with being, with  
the late Emily Perkins, founder of the Hymn  
Society of America in 1922, and was its  
first president.

#### CHARLES S. RUPP

died April 10 at his home in Newburgh,  
N.Y. He was born in West Point, N.Y.,  
and after various other churches was ap-  
pointed to St. Patrick's R.C., Newburgh,  
where he was organist for the past 14 years.

#### HEBREW MUSIC SCHOOL

Hebrew Union College in cooperation with

Union of American Hebrew Congregations,  
both of 3 East 65th St., New York 21, N.Y.,  
have founded a School of Sacred Music in  
connection with the College, to open this  
fall with a three-year course for men of  
adequate musical education who have out-  
standing singing voices and the necessary  
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will include "cantors, directors of music,

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Faculty, Cascade College  
Conductor, A Cappella Choirs of  
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## James Womble

Organist-Choirmaster

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## Gordon E. Young

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Lancaster, Pa.

Director of the Glee Club  
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choir leaders, organists, and other musical functionaries, and it will foster research and creative work in the field of Jewish" synagogue music. All Jewish sects will be included—orthodox, conservative, reform. Dr. Abraham N. Franzblau is dean; his faculty includes A. W. Binder, Dr. Eric Werner, Rabbi Israel Goldfarb, Dr. Jacob Weinberg, Cantor Gershon Ephros.

### PRESENTING NEW MUSIC

M.P.A. held a "new materials clinic" March 29 to April 2 in New York City at which works published during 1947 were performed in eight extended sessions, two of them lasting eight hours each. Places were Steinway Concert Hall and City Center Music Hall, admission free. Purpose was to "afford opportunity to hear representative new publications for band, orchestra, and chorus, church and secular, issued in 1947." This initial venture was done in cooperation with the three F's in New York City: Carl Fischer Inc., J. Fischer & Bro., Harold Flammer Inc. If the music profession takes advantage of this unique way of getting acquainted with new music, similar clinics will be held in other important cities. Presentations of church music were made in Steinway Hall, March 29 & 30, from 12:30 to 5:00 p.m. Here is an undertaking of unlimited importance to the music world.

### EAST GREENBUSH, N.Y.

Reformed Church dedicated its rebuilt 3-35 Moller in recital Feb. 22 by Dr. Oliver Herbert; Mrs. D. I. Galer is organist, Edward F. Collins did the rebuilding, and a set of Maas Chimes, gift of Edward W. Bates, has been installed in the Great. To make the churchmen glad they spent the money for the organ, Dr. Herbert included in his program McAmis' Dreams, Nevin's Will o' the Wisp, and a Coleman folksong transcription.

### REGINALD WHITWORTH

was designated an M.B.E. by England's King on the King's New Year honors list. Mr. Whitworth is known in America for his books and writings on the organ, but this honor went to him because of his two decades of activities as voluntary welfare officer in work for boys in Great Britain. M.B.E. signifies Member of the Order of the British Empire. It couldn't be given to a finer gentleman.

### DONALD SHORE CANDLYN

son of Dr. T. F. H. Candlyn, composer and organist of St. Thomas Church, New York, served in his father's choir before being taken into the army. Before leaving New York he wrote his will: "To everyone, my thanks for everything and God's blessing to you all." His will left some money to St. Thomas Church; April 11 the Church dedicated a 4' Principal newly added to the organ



**CHARLES VAN BRONKHORST**

native of Winnipeg, Canada; B.A. of San Jose State College, 1942; organist of Bidwell Memorial Presbyterian, Chico, Calif., supervisor and teacher of instrumental music in the public schools. Mr. van Bronkhorst came to the States at the tender age of three, is now a citizen. His hobby is phonograph recordings and it is T.A.O.'s hope that some day, when taxes and printing-costs have been reduced and permission to buy tin for new organs has been restored, his reviews of organ recordings in these pages can be not only kept up to date but greatly expanded.

as a result of that will. Sgt. Candlyn was killed at Eschdorf, Luxembourg, Dec. 26, 1944, on a volunteer mission to reestablish communications with his brigade headquarters; "for his personal rating as a field promotion; the Silver Star and Purple Heart were awarded posthumously." For the service of dedication the congregation sang the hymns that had been his favorites, and his father's choir sang one of his favorite anthems, Brahms' "How lovely is Thy dwelling place."

### WASHINGTON, D.C.

Work on the Washington Cathedral, discontinued in 1942, is to be resumed this summer. Foundation was laid in 1907, job is now about 40% completed, architect is Philip Hurbert Fronsman, and building the south transept and nave is to cost about \$5,000,000. Organist is Paul Callaway.

### FRATERNAL NOTES

Choral Conductors Guild of Southern California is printing a 20-page 5 x 8 Journal, edited by Halstead McCormac, devoted to discussions, reports, and news; address is 1204 S. Monterey St., Alhambra, Calif.

A.G.O.: Los Angeles is attempting to compile extensive comparative figures on salaries of organists and clergy, with the hope of letting these figures talk for themselves before the various church bodies. Pennsylvania has been discussing group-insurance for all Guild members. Paul Swarm is first dean of the newly-organized Decatur chapter.

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**CLOSING DATES**

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 10th, all news-announcements.  
 14th, advance-programs and events-  
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 15th, deadline, last advertising.  
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